

RUNNIN' WITH THE DEVIL

3

Words and Music by
Edward Van Halen, Alex Van Halen,
Michael Anthony and David Lee Roth

Tune down 1/2 step:

⑥ = E♭ ③ = G♭

⑤ = A♭ ② = B♭

④ = D♭ ① = E♭



Moderate Rock ♩ = 95

Intro

(Car horns)

(Bass plays low E pedal)

Fade in (13 sec.)

w/echo & reverb
f

*Strum stgs. behind nut.

sl.

C/E D/E

G/E A/E E

C/E D/E

Rhy. Fig. 1

H

sl. sl.

sl. sl.

G/E A/E E

C/E D/E

G/E A/E E

Yeah, yeah.

(Scream:) Ah yeah!

H

sl. sl.

sl. sl.

sl. sl.

1st Verse

C/E/D/E G/EA/E E A5 G/A F#m/A Em/A

(end Rhy. Fig. 1) I live my life like there's no to-mor-row,

Rhy. Fig. 2

5 7 7 7 H 7 8 10 9 (9) 2 2 2 2

5 7 7 7 H 7 9 11 9 (9) 2 2 2 2

5 7 7 7 H 7 9 11 9 (9) 2 2 2 2

sl. mf *

*Lightly palm mute staccatoed notes ().

A5 G/A F#m Em A5 G/A

and all I've got I had to steal. Least I don't need to

Harm. (8va) sl. let ring **

Harm. 12 12 7 7 5

sl. **Open G str. sounds with harmonic.

F#m/A Em/A A5 G/A F#m/A Em/A Em

beg or bor-row. Yes, I'm liv-in' at a pace that kills.

(end Rhy. Fig. 2)

sl. f

*Chorus w/Rhy. Fig. 1 C/E D/E G/E A/E E C/E D/E

*w/lead voc. ad lib

G/E A/E E C/E D/E G/E A/E E

Run-nin' with the dev-il.

Run-nin' with the dev-

2nd Verse
w/Rhy. Fig. 2
A5

C/E D/E w/Rhy. Fill 1 G/E A/E E

G/A F#m/A Em/A

il. _____ I found the sim - ple life ain't so sim - ple

A5 G/A Substitute Rhy. Fill 2 F#m Em Resume Rhy. Fig. 2 A5 G/A

when I jumped out _____ on that road. _____ I got no love, _____ no

F#m/A Em/A A5 G/A F#m/A Em/A Em

love you'd_ call real. _____ Ain't got no - bod - y wait - in' at home. _

*Chorus
w/Rhy. Fig. 1
C/E D/E

G/E A/E E C/E D/E G/E A/E E

*w/lead voc. ad lib

C/E D/E G/E A/E E C/E D/E w/Rhy. Fill 3 G/E A/E E

Run-nin' with the dev - il. _____

Run-nin' with the dev - il. _____

Gtr. II

sl.

w/echo & reverb

sl.

Rhy. Fill 1

H

sl.

mf

sl.

*Roll down gtr. volume slightly w/vol. knob.

Rhy. Fill 2

trill

sl.

trill

sl.

*Trill double stop on 2nd & 3rd stgs.

Rhy. Fill 3 (Gtr. I)

H

sl.

sl.

sl.

sl.

C/E D/E G/E A/E E

Who!

Rhy. Fig. 3

H

H

sl. sl.

sl. sl.

C/E D/E G/E A/E E
 You know, I, I know you

3rd Verse
w/Rhy. Fig. 2

A5 G/A F#m/A Em/A A5 G/A

I found the sim - ple life— weren't so sim - ple, no, when I jumped out

Substitute Rhy. Fill 4

Em

Resume Rhy. Fig. 2

A5

G/A

F#m/A

Em/A

on that road.— Got no love, no love you'd call— real.—

*Chorus
w/Rhy. Fig. 1
C/E D/E

A5 G/A F#m/A Em/A Em

Got no - bod - y wait - in' at home.—

*w/lead voc. ad lib

G/E A/E E C/E D/E G/E A/E E

Run - nin' with the dev - il.—

C/E D/E G/E A/E E C/E D/E w/Rhy. Fill 3 G/E A/E E

Run-nin' with the dev - il.—

Gtr. II

sl.

w/echo & reverb

sl.

Rhy. Fill 4

Harm.
(8va)

let ring

Harm.

let ring

A5

*Out-chorus
w/Rhy. Fig. 3 (4½ times)
C/E D/E

*w/lead voc. ad lib till end

Rhy. Fill 5

Rhy. Fill 5

ERUPTION

9

Music by
Edward Van Halen, Alex Van Halen,
Michael Anthony and David Lee Roth

Tune down 1/2 step:

- ⑥ = E \flat ③ = G \flat
⑤ = A \flat ② = B \flat
④ = D \flat ① = E \flat

Free time (♩ = 92)

(Drum fill)

A5

Full Full

3

P.M.-----1

Full Full

sl. sl.

ff

sl. sl.

*w/slight flanging and tape echo delay.

A.H.-----1
(15ma) 1/2

P H Full

5

A.H.-----1
1/2

P H Full

7 (7) 5 7 (7) 5 5

6 6 6 6

P P P P P P

8 5 0 8 5 0 8 5 0 8 5 0 8 5 0 8 5 0

A.H.
pitch: F \sharp

A.H.-----1
(15ma)

1/2 1/2

P P P P P P

6 6 6 6 6 6

8 5 0 7 5 8 5 7 5 7 (7) 5 6 4 5 7 5 7 5 4 7 4 7 5 4 7 4 7 5 4 7

A.H.-----1

P P H P P H P P H P P

A.H. pitches: F \sharp G A G

w/Rhy. Fill 1

poco rit.

2 1/2 1 1 1 1

3 3 3 3

sl.

trem. bar

1 1 1 1

4 7 6 5 4 7 6 5 3 15 6 15 0 (0)

sl.

P

*Release finger pressure when arriving at 19fr. at end of slide to sound F \sharp natural harmonic.

8va-

of side to sound F# natural harmonic.

1 1/2 Full Full Full Full P Full P Full

17 (19) 19 17 20 Full P (20) 17 20 17 20 (20) 17 19 20

The image shows a page from a musical score for 'The Rite of Spring' by Igor Stravinsky. The score is for a piano and a solo violin. The tempo is marked 'Faster (♩ = 132)'. The key signature is one sharp (F#). The score includes various musical notations such as dynamics (p, f, sf, sl), articulation (acc., sl., loco), and fingerings (1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100). The score is written on a grand staff with a piano part on the left and a solo violin part on the right. The piano part includes a tremolo bar section. The solo violin part includes a section marked 'loco' and a section marked 'acc.'. The score is in 2/4 time and includes various musical notations such as dynamics, articulation, and fingerings.

Rhy. Fill 1
Overdubbed gtr.

The musical notation consists of two staves. The top staff uses a treble clef and contains a sequence of notes: a whole rest, followed by eighth notes G4, A4, B4, C5, D5, E5, F#5, and G5. There are also some additional markings like a vertical line and a dot. The bottom staff uses a bass clef and contains chords corresponding to the notes above: G2-A2-B2-C3, A2-B2-C3-D3, B2-C3-D3-E3, and C3-D3-E3-F#3-G3. The final chord is circled. The piece ends with a double bar line.

[illegible]

3:2

1/2

P

3

6

dim.

1/2

P

sl.

P

trem. bar

3

6

ff sl.

H

6

5

P

sl.

6

P.M.

sl.

H

sl.

*not an in-use flange

The musical score for 'The Wind' consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#). It begins with a piano (P) dynamic and a sixteenth-note triplet. A slur covers a sequence of notes, including a sixteenth-note triplet marked 'sl.' (slide). This is followed by a half note (H) and a series of eighth notes, some marked with a piano (P) dynamic and a 'rake' instruction. The lower staff is in bass clef and contains a sequence of numbers representing fret positions: 7, 9, 12, 10, 11, 9, (11). A slur covers the first four numbers (7, 9, 12, 10) with a 'sl.' instruction. The sequence continues with 0, 5, 7, 7, 7, 7, 5, 0, 7, 9, 7, 12, 11. Dynamics include piano (P) and half note (H) markings.

poco rit.

Faster ($\text{♩} = 146$)

** poco accel.*

[illegible]

*Slightly rushed.

(E) (C) (Csus2) (D) (Dsus2)

TPH TPH TPH TPH TPH TPH TPH TPH

6 6 6 6 6

TPH TPH TPH TPH P TPH TPH TPH TPH

16 9 13 16 9 13 17 9 12 17 9 12 19 9 12 19 9 12 19 11 14 19 11 14 21 11 14 21 11 14

(E) (E7) (E⁰) (Am)

TP P TP P TP P TP P TP H TP H TP TPH TP TPH TP TPH TP TPH TP

6 7 6 6 6 6

TP P TP P TP P TP P TP H TP H TP TPH TP TPH TP TPH TP TPH TP

21 16 13 21 16 13 21 (16) 13 21 (16) 13 21 13 16 21 13 16 21 16 21 16 19 21 15 18 21 15 18 21 14 17 21 14 17 21

(E) (E7) (E⁰) (Am) (D7) (D⁰) (Gm)

H TPH sl. TPH TPH TP H TPH TPH TPH TP H TPH TPH TPH TP H TPH TPH TP

6 6 6 6 6 6 6 6

H TPH sl. TPH TPH TP H TPH TPH TPH TP H TPH TPH TPH TP H TPH TPH TP

13 16 21 13 16 19 21 16 19 21 16 19 21 15 18 21 15 18 21 14 17 21 14 17 21 13 16 21 13 16 19 14 17 19 13 16 19 13 16 19 12 15 18 12 15 18

(D) (C7) (C⁰) (Fm) (C) (B)

H TPH sl. TP H TPH TPH TPH TP H TPH T P H TPH TPH TPH TP

7 6 6 6 6 6

H TPH sl. TP H TPH TPH TPH TP H TPH T P H TPH TPH TPH TP

11 14 19 11 14 17 18 12 15 17 12 15 17 11 14 17 11 14 17 10 13 17 10 13 17 9 12 17 9 12 16 8 11 16 8 11 16

*Slightly rushed.

(Em) (B) (Em) (B)

P H TPH TP P H TPH TP P H TPH TP

6 6 6

P H TPH TP P H TPH TP P H TPH TP

9 12 16 9 12 16 8 11 16 8 11 16 9 12 16 8 11 16

1/4

sl. P sl. H sl. 1/4 P

*Harm. T T (Echoplex on) *Harm. T T

Fdbk. Fdbk.

trem. bar rit. dim. **w/tape echo effect

6

H sl. 10 13 0 12 12 (12) 12 12 (12) 6

*Tap open low E at 12fr. to produce octave harmonic. Fdbk. pitch: B

**Univox tape echo runaway feedback effect.

YOU REALLY GOT ME

13

Words and Music by
Ray Davies

Tune down 1/2 step:

- ⑥ = E \flat ③ = G \flat
⑤ = A \flat ② = B \flat
④ = D \flat ① = E \flat

Moderate Rock $\text{♩} = 140$

Intro

Intro

A5 A A A5

The intro consists of two staves. The top staff is in treble clef with a key signature of two sharps (F# and C#). It features a series of eighth and sixteenth notes, with some measures containing triplets. The bottom staff is in bass clef and shows a series of chords and single notes, including some triplets. The tempo is marked as Moderate Rock with a quarter note equal to 140 beats per minute.

A A5 A Full

pick slide sl.

Full sl.

sl.

*Brush muted strgs.
Allow random harmonics
to sound (between 2nd & 3rd frets).

This system continues the guitar notation. The top staff has more melodic lines with slurs and accents. The bottom staff shows complex chordal patterns and single notes. There are some triplets and slurs indicated. The key signature remains two sharps.

1st Verse

A5

Girl, you real - ly got me now, — you got me so I don't know what I'm do - in'..

mf light P.M. sim. P.M. P.M. rake

The first verse of the song. The top staff shows the vocal melody with lyrics. The bottom staff shows the guitar accompaniment, including chords and single notes. There are some triplets and slurs indicated. The key signature remains two sharps.

A5

Girl, you real - ly got me now, — you got me

Full 1/4 semi-harm. Full 1/4 P.M. P.M. P.M.

This system continues the guitar notation. The top staff has more melodic lines with slurs and accents. The bottom staff shows complex chordal patterns and single notes. There are some triplets and slurs indicated. The key signature remains two sharps.

so I can't sleep at night... Girl, you real - ly

(15ma) A.H. 1/2 P A (15ma) Full 1/2 1/2 H P.M.

A.H. pitches: F# F# B C# F# G# G# H A

got me now, you got me so I don't know where I'm go - in', yeah. Oh oh

sl.

E5 D5 E5 D5 E5 D5 E5 D5 E5 D5

yeah, you real - ly got me now, you got me so I can't sleep at night! (You

yeah.)

f sl. P.M. sl. P.M. sl.

sl. sl. sl.

real - ly got me. Oh! You real - ly got me. Oh! You real - ly got me.)

1/2 1 1 1/2 sl. sl.

sl. 1/2 1 1/2 sl.

D5

2nd Verse
A5

Please, don't ev - er

pick slides-----
mf light P.M.-----
sim. P.M.---

let me be, — I on - ly wan - na be by your side...

A.H. (15ma) 1½ H P sl. 3 Full
rake P.M.-----
A.H. 1½ H P sl. Full
A.H. pitch: G#

Please, don't ev - er let me be, — I on - ly wan - na be by your side,

P.M.----- P.M.----- rake (trill) 6
H P H P H P H

B5

ah!

Girl, you real - ly got me now, — you got me

(Girl,)

sl. P H P T sl. P P T sl. P H P T sl.
T sl. P H P T sl. P P T sl. P H P T sl.
10-15-5-8-5 10-15-8-5 10-14-5-8-5 10

sl. *sl.* *sl.* *P.M.*----- *sl.* *P.M.*---

*Continue trill while tapping & sliding above with pick hand. All on 2nd stg.

**Tap 1st & 2nd stgs.

so I don't know what I'm do - in', _ yeah. Oh oh yeah, _ you real - ly
yeah.)

got me now, _ got me so I can't sleep at night! _ Ah! _ You
(You real - ly got me, You

real - ly got me. Oh! You real - ly got me.)

(Spoken:) Oh, no, _ no, _ ah!
steady gliss. Full
pick slide w/Flanger Full

N.C. (Gtr. & bass tacet)
Vocal effects

(Sighed) Ah. — (Groaned) Ah. — Ah. — Ah. — Ah. — Ah. — Ah. — Ah. —

(Gaspd) Ah, ah, ah, ah. Ah. Ah. Ah. ah.

3rd Verse
w/ad lib vocal effects (sim.)
N.C.

(Sighed) Ah. — Girl, you real - ly got me now, you got me

(Percussively) Chu, chu, chu, chu, chu, ch, ch.

so I don't know what I'm do - in'. — Ah. Girl, you real - ly

mf *sl.*

*Snap stgs. Hook stg. on attack, pull away from neck slightly and release allowing stg. to ricochet against fretboard.

got me now, — (Whispered) you got me so I can't sleep at night! —

steady gliss
ff pick slide *sl.*

B5 A5 B5 A5 B5 A5 B5 A5 B5 A5 B5 A5

Girl, (Girl, you real - ly got me now, — you got me so I don't know where I'm go - in', —

sl. *sl.*

B5 A5 B5 D5 D#5 E5 D5 E5 D5 E D E D

— yeah. Oh oh yeah, — you real - ly got me now, — got me

so I can't sleep at night! — (You real - ly got me. You real - ly got me. Oh! You

real - ly got me!) Oh! Oh! Oh!

Free time

NC. Full P P P P P H P H P 5 Fdbk. 1½ E5

sl. Full P P P P H P rit. sl. Fdbk. 1½

sl. Full P P P P H P rit. sl. Fdbk. 1½

H P sl. Fdbk. pitch: F#

AIN'T TALKIN' 'BOUT LOVE

Words and Music by
Edward Van Halen, Alex Van Halen,
Michael Anthony and David Lee Roth

(Tune down 1/4 step)

Moderate Rock ♩ = 138

Intro

Gtr. I

Am F G5

N.C. **A.H. (15ma)

Play 4 times Am G

P.M. (w/echo repeats, flanger & reverb)

**A.H. A.H.--- P.M. P.M. P.M.

*Echo at approx. 100 ms. delay, flanger w/slow speed, w/regeneration sweep & moderate depth.

**A.H. pitch alternates between 8va & 15ma as a result of flange sweep.

N.C. Am G

1/2 N.C.

sl. sl. sl.

trem. bar 1/2 sl. 1 sl. 1 sl. sl.

P.M. H P.M. P.M. P.M.

Am G N.C. Am G5

P.M. P.M. P.M. P.M. H

1st, 2nd Verses

N.C. Am F5 G5 N.C. Am F5 G5

I heard the news ba-by, look-in', all a-bout your dis-ease, and on the streets a-gain.

Full hold trem. bar bend Full 1 1 sl. P.M. P.M. H P.M.

Gtr. I plays Fill 1 2nd time
N.C.

Yeah, you may have all you want, — ba - by, — but I got some - thin' you need, —
Oh yeah, you think you're real - ly cook-in', ba - by. — you bet - ter find your-self a

P.M. H P.M. P.M. H

H

Gtr. I plays Fill 2 2nd time

Am F5 G5 N.C. Chorus Am G

friend. oh yeah. — } Ain't talk - in' 'bout love. —
My friend. — }

P.M. pick slides — sl. P.M. P.M.

*Play cue note 2nd time.

N.C. Am G5 N.C. Am G

My love is rot - ten to the core. — Ain't talk - in' 'bout love.

P.M. H P.M. P.M. P.M. P.M. H P.M. P.M. P.M.

H

Fill 1

A.H. (8va)

P.M. A.H.

H

Fill 2

pick sl. (steady gliss.) sl.

sl.

Gtr I plays Fill 3 2nd time

1.

N.C. Am G N.C.

Just like I told you be - fore, — yeah, be - fore. — You know you're sem - i good -

P.M. H P.M. H

H

2.

Am G Guitar solo I **Am G5

— be - fore, — uh, be - fore — uh, be - fore — be - fore.

P.M. P.M. P.M. let ring

sl. sl. sl. sl.

*Doubled by elec. sitar (Gtr.II).
 **Chords implied by bass line.

w/Fill 4

Am G5

sl. sl. sl. sl. sl. sl. sl. sl. sl. sl. sl.

† trem bar

† Gtr. I only (Gtr. II sim. figure w/o trem. bar).

Fill 3

Full

trem. bar

Full

sl. P

*Hold bend while sliding.

Fill 4

sl. sl. sl. sl. sl.

(Both Am gtrs.) *sl.* *G5* *w/Fill 5* *sl.* *sl.* *H P* *Am* *H P* *H P* *H P* *G5* *Full* *1/2* *P*

Chorus
Am *G* *N.C.* *Am* *G*

Ain't talk - in' 'bout-a love. Babe, it's - a rot - ten to the core. —

3 1/4 *trem. bar* *H sl. sl.* *H sl. sl.* *P.M. P.M. P.M.* *P.M.* *H* *P.M. P.M. P.M.*

N.C. *Am* *G* *N.C.*

Ain't talk - in' 'bout love. Just like I told you be - fore, —

P.M. *H* *P.M. P.M. P.M.* *P.M.* *H*

Fill 5
Gtr. II *sl.* *Full* *3/4* *1/2* *1/4* *1/2* *1/4* *1/4* *1/2* *P* *3* *1/4* *1/2* *P* *1/4*

sl. *sl.* *hold bend* *Full* *grad. release* *3/4* *1/2* *1/4* *1/2* *P* *1/4*

3rd Verse

Am G Am F5 G5 N.C.

uh, be - fore. — I been to the edge, — an' there I stood an' looked

P.M. P.M. P.M. P.M. *mp* (flanger off) *let ring* — — — — — H

*Dim. w/vol. control.

Am F5 G5 N.C. Am F5 G5 N.C.

down. — You know I lost a lot of friends there, — ba - by, I got no time to mess a -

P.M. *let ring* — — — — — H *let ring* — — — — — H

Am F5 G5 N.C. Am G

round. (exhale) Mmm, — so if you want it, got to bleed for it, ba - by. Yeah, got to, got to

sim. P.M. P *P.M. f* *w/flanger *mp* *let ring* — — — — — Harm. (8va) Harm. — — — — —

*Flanger set to sweep upper partial harmonics.

Am G Am G

bleed, ba - by. Mmm, — you got to, got to bleed, ba - by. Hey, got to, got to

Harm. (8va) *let ring* *mp* Harm. Harm. (8va) *let ring* *mp* Harm. Harm. — — — — —

Am G Chorus Am G N.C.

bleed, ba - by... Ain't talk - in' 'bout love. My love is rot - ten to the

Harm. (8va) mp let ring *cres. f sl. H

Harm. (8va) f sl. H

*Increase volume w/vol. control. 14 sl. H

Am G5 N.C. Am G N.C.

core. — Ain't talk - in' 'bout love. Just like I told you be - fore, —

P.M. P.M. P.M. trem. bar P.M. P.M. P.M. P.M. H

sl. 1 sl. 1 sl. 1 sl. 1 H

Am G Am G N.C.

— be - fore, be - fore. — Ain't talk - in' 'bout love. Don't wan-na talk a - bout

H P.M. P.M. P.M. P.M. H

P.M. P.M. P.M. P.M. H

Am G5 N.C. Am G5 N.C.

love. Don't need to talk a - bout love. Ain't gon - na talk a - bout

8va Full Full Full loco hold bend pick sl. P.M. P.M. P.M. H

Full Full Full sl. P.M. P.M. P.M. H

17 17 17 17 17 17 17 17 20 20 20 20 H

Am G5 Guitar solo II G5

love. No more, no more. Ah! _____

P.M. 1 P.M. 1 P.M. 1

Am sl. *Doubled by Gtr. II, G5 **Chords implied by bass.

† trem. bar 1/2 1 1

† Gtr. I only (Gtr. II sim. figure w/o trem. bar).

w/Fill 6 Am sl. G5 P sl. sl. H P Am H P H P G5

sl. sl. P H P H P H P

Out-chorus Am G5

Hey! Hey! Hey! Hey! Hey! Hey!

Full trem. bar P.M. 1 P.M. 1 P.M.

Fill 6 (Gtr. II) sl. Full Full grad. release

sl. sl. sl. sl. Full Full

The musical score for 'Hey! Hey! Hey!' is presented in three staves. The top staff is the vocal line, featuring the lyrics 'Hey! Hey! Hey!' and 'Full Full Full' with a 'sl.' (sustained) marking. The middle staff is the piano accompaniment, showing chords and melodic lines for the piano and harp. The bottom staff is the guitar part, with fret numbers and chord symbols (Am, G5) indicated. The score is marked with 'P.M.' (Piano Moderato) and 'H' (Harp).

Am G5 Am G5 Play 4 times

Hey! Hey! Hey! Hey! Hey! Hey!

P.M. P.M. P.M. P.M. H P.M. P.M. P.M. sl.

H sl.

Outro

A5 B5 C A5 B5 E5

sl. sl. sl. sl. P trem. bar

The musical score is written for guitar on a grand staff. The top staff uses a treble clef and the bottom staff uses a bass clef. The key signature has one flat (B-flat). The score is divided into measures by vertical bar lines. Chord symbols are placed above the staff: Am (A minor), B5 (B dominant 5th), and C5 (C dominant 5th). Fingering numbers (1-5) are placed below the notes. A '6' with a diagonal line through it is placed above the first measure of the top staff. A '6 hold bar down' is written below the first measure of the bottom staff. Slurs are used to group notes across measures. The score ends with a double bar line and a final chord symbol (C5).

A5 B5 Em7 Free time

V *P.M.* *trem. bar* *sl.* *F* *6* *2½* *sl.*

sl. *p* *(6)*

*Fret chord with trem. bar partially depressed, strike

*Fret chord with trem. bar partially depressed, strike chord, quickly return bar to pitch and slide chord shape down in fast gliss.

I'M THE ONE

Words and Music by
Edward Van Halen, Alex Van Halen,
Michael Anthony and David Lee Roth

Tune down 1/2 step:

- ⑥ = E♭ ③ = G♭
⑤ = A♭ ② = B♭
④ = D♭ ① = E♭

Fast Rock ♩ = 236

Triplet feel (♩ = ♩ = ♩)

(Band tacet 1st time)

N.C.(Am7)

Intro

*Lightly mute
staccatoed notes.

*semi-harm.

P *Palm mute 1st time only.

H A.H. pitch: F♯

Pre-chorus

A5 Ab5 G5 F#5 F5 E5 N.C. D5 (Eb5)

I see a glow that fills this room. _____

Harm. (8va) 2 1/4 1 1/4 1 1/4 1 1/4

trem. bar 3

Harm. 2 1/4 1 1/4 1 1/4 1 1/4

(9) 14 13 12 11 10 9 8 7 (7) 7 7

A5 Ab5 G5 F#5 F5 E5 N.C. D5 (Eb5)

I see it roll - ing out of you. _____

pick slide (steady gliss.)

* Move pick across strgs.

14 13 12 11 10 9 8 7 (7) 7 7

B5 Bb5 A5 Ab5 G5 F#5 F5 E5

Feed her your mes - sage from a - bove. _____

trem. bar (slow dive)

16 15 14 13 12 11 10 9 (9) 9 8

B5 Bb5 A5 Ab5 G5 F#5 E5 C5

I'm tell - in' you, _____ ow! _____ Show, _____

1 1/4 2 1/4 1 1/4 2 1/4

(e) 16 15 14 13 12 11 10 9 8 7 6

Chorus

Chorus

D5 N.C.(E)

come on_ and show_ your love._ Ah,_ yeah._ (Show_

sl. 3 H H 3 3 3 3 P.M. H H H H

sl. H H H H

D5 N.C.(E) C

your love.)_ Ow! Woo! Oh!_ Show!_

trem. bar 1 1 1 1 sl.

sl.

D N.C.(E) C5

(Show!) Show your love,_ babe. Ah, yeah._ (Show_

sl. sl. sl. sl. sl. sl. pick slide sl. sl. sl. sl.

sl. sl. sl. sl.

D5 Guitar solo I *N.C.(Bm)

your...) Show it! (Scream) Ow!_

sl. 3 3 3 3 3 3 3 3 P.M. P.M. P.M. P.M. H H H H

light P.M.----- H H H H

sl. sl. H H H H

*Chords implied by bass.

First system of musical notation. Treble clef, key signature of one sharp (F#). The staff contains a sequence of notes with various articulations: *Full*, *sl.*, *slow release*, and *9:8* (triplet). Fingering numbers 3, 7, 10, and 12 are present. The bass staff shows corresponding fret positions with numbers 7, 10, 12, and 10.

Second system of musical notation. Treble clef, key signature of one sharp. The staff contains notes with articulations: *Full*, *hold bend*, *sl.*, and *Full*. Fingering numbers 10, 12, 10, 12, 10, 12, 10, 12, 10, 12, 10, 12 are shown. The bass staff shows fret positions with numbers 10, 12, 10, 12, 10, 12, 10, 12, 10, 12, 10, 12.

Third system of musical notation. Treble clef, key signature of one sharp. The staff contains notes with articulations: *Full*, *sl.*, *1/2*, and *Full*. Fingering numbers 2, 10, 12, 10, 12, 10, 12 are shown. The bass staff shows fret positions with numbers 10, 12, 10, 12, 10, 12, 10, 12.

*D7 sound implied by lead gtr. & bass.

Fourth system of musical notation. Treble clef, key signature of one sharp. The staff contains notes with articulations: *Full*, *trem. bar*, *Full*, *1/2*, and *semi-harm.* Fingering numbers 3, 1, 3, 1, 3, 1, 3, 1, 3, 1, 3, 1 are shown. The bass staff shows fret positions with numbers 10, 12, 10, 12, 10, 12, 10, 12, 10, 12, 10, 12.

*Pre-bend 3rd stg. with 2nd stg. bend.

Fifth system of musical notation. Treble clef, key signature of one sharp. The staff contains notes with articulations: *sl.*, **(Gm)*, *Full*, and *3*. Fingering numbers 3, 10, 12, 10, 12, 10, 12 are shown. The bass staff shows fret positions with numbers 10, 12, 10, 12, 10, 12, 10, 12.

*G minor implied by riff.

Sixth system of musical notation. Treble clef, key signature of one sharp. The staff contains notes with articulations: **(Am)*, *1/4*, *15ma*, *1/4*, *semi-harm.*, and *1/4*. Fingering numbers 3, 10, 12, 10, 12, 10, 12 are shown. The bass staff shows fret positions with numbers 10, 12, 10, 12, 10, 12, 10, 12.

A minor implied by riff.

A.H. pitch: A

Chorus

A5 A♭5 G5 F♯5 F5 E5 N.C.(E♭5) D5

I see a glow that fills this room. _____

Harm. (8va) 3 1/2 1 1/2

sl. trem. bar 1/2 1 1/2

14 10 12 11 10 9 7 (7) (7) 7 7

12 11 10 9 8 7 6 5 (5) (5)

sl.

A5 A♭5 G5 F♯5 F5 E5 C.(E♭5) D5

I see it roll - ing out of you. _____

pick slides (steady gliss.)

(7) 14 13 12 11 10 9 7 (7)

12 11 10 9 8 7 6 5 (5)

B5 B♭5 A5 A♭5 G5 F♯5 F5 E5

Feed her your mes - sage from a - bove. _____ I'm tell - ing you, _____

1 1/2 1 1/2 sl.

hold bend 1 1/2 trem. bar 1 1/2 sl.

16 15 14 13 12 11 10 9 9 9 9

16 15 14 13 12 11 10 9 9 9 9

14 13 12 11 10 9 8 7 7

sl.

B5 B♭5 A5 A♭5 G5 F♯5 E5 C Chorus

ow! _____ Show, _____

sl.

16 15 14 13 12 11 9 5 (5) (5) (5) (5)

16 15 14 13 12 11 9 5 (5) (5) (5) (5)

14 13 12 11 10 9 7 9 (5) (5) (5) (5)

sl.

The musical score for 'The Rose Tree' is presented in two systems. The first system includes a vocal line and a guitar line. The vocal line begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. It features a series of eighth and sixteenth notes, with slurs and accents. The guitar line is in standard notation with a treble clef, showing chords and fingerings. The second system continues the melody and accompaniment, with the vocal line ending on a final note and the guitar line providing a concluding accompaniment. The score is marked with various performance instructions such as 'sl.' (slur), 'H' (accent), 'P' (piano), and 'loco' (local). The piece is identified as 'The Rose Tree' and is marked with a tempo of '8va'.

Musical score for "The Wind" (Instrumental). The score is written for a vocal line and a guitar line. The vocal line includes the lyrics "your love.) Ow! Whoo!". The guitar line includes a slide ("sl.") and a vibrato ("V.") marking. The bottom staff shows guitar fret positions for the vocal line.

Woo! Show!_ (Show!) Show your love, —

N.C.(E)

*Catch G stg. behind bent B stg. Low E sounded as result of wide vibrato.

me!

me!

The musical score for 'The Rose Tree' is presented in three systems. The first system shows the vocal melody starting with the lyrics 'me!'. The second system continues the melody with a series of eighth-note triplets, each marked with a 'P' (piano) dynamic. The third system shows the guitar accompaniment, consisting of a steady eighth-note bass line (7, 10, 7, 10) and chords marked with 'P' (piano) and 'F' (forte) dynamics.

[illegible]

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of a treble clef staff with a key signature of one sharp (F#) and a 3/4 time signature. The melody is written in eighth and sixteenth notes, with various articulations including accents, slurs, and dynamic markings such as 'P' (piano) and 'Full'. The second system continues the melody on a lower staff, featuring a key signature change to one flat (Bb) and a 3/4 time signature. This system includes a variety of musical notations, including slurs, accents, and dynamic markings like 'P', 'Full', and 'sl.' (sforzando). The score is a single melodic line, likely for a vocal or instrumental part.

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of a single staff with a treble clef, featuring a melody of eighth and sixteenth notes with various articulations like accents, slurs, and 'Full' markings. The second system is a two-staff arrangement. The upper staff continues the melody with similar articulations, while the lower staff provides a bass line with fingerings (e.g., 15-17-19) and slurs. The piece concludes with a final chord marked with a wavy line and 'sl.'.

*Pre-bend 3rd stg.
with 2nd stg. bend.

First system of the musical score. The guitar part (top staff) includes a trill marked with a wavy line and a 7, and a slide marked 'sl.' with an accent. The vocal line (middle staff) has lyrics: (Scream:) Ow! (Show your love.) The bass line (bottom staff) features a trill marked with a wavy line and a 7, and a slide marked 'sl.' with an accent. Chord symbols D \sharp^0 , C, D, and E are indicated above the staves.

*Trill by sliding rapidly between D \sharp & E.

Second system of the musical score. The guitar part (top staff) includes a trill marked with a wavy line and a 7, and a slide marked 'sl.' with an accent. The vocal line (middle staff) has lyrics: Ow! Ow! Come on and show me. (Show your love.) The bass line (bottom staff) features a trill marked with a wavy line and a 7, and a slide marked 'sl.' with an accent. Chord symbols C, D, and E are indicated above the staves.

Third system of the musical score. The guitar part (top staff) includes a trill marked with a wavy line and a 7, and a slide marked 'sl.' with an accent. The vocal line (middle staff) has lyrics: your love.) Bet - ter show, bet - ter show your love (Show your love.) The bass line (bottom staff) features a trill marked with a wavy line and a 7, and a slide marked 'sl.' with an accent. Chord symbols D, E, Esus4, and C are indicated above the staves.

Fourth system of the musical score. The guitar part (top staff) includes a trill marked with a wavy line and a 7, and a slide marked 'sl.' with an accent. The vocal line (middle staff) has lyrics: now, uh. your Ah, love. yah. The bass line (bottom staff) features a trill marked with a wavy line and a 7, and a slide marked 'sl.' with an accent. Chord symbols D and (E) are indicated above the staves.

C/G D/A Free time E5

Wow!_ Show_ your...) Ow!_

rit. trem. bar

Full Full

Yeah!_

rit. 9:8

sl. hold bend trem. bar rake

8va E9 loco

Fdbk.

JAMIE'S CRYIN'

Words and Music by
Edward Van Halen, Alex Van Halen,
Michael Anthony and David Lee Roth

Tune down 1/2 step:

- ⑥ = E♭③ = G♭
⑤ = A♭② = B♭
④ = D♭① = E♭

Moderate Rock ♩ = 126

Intro

(Drum fill)

Gtr. II

N.C.(E9)

1/2

Full

Full

sl.

mf w/ambient echo & reverb

rake

1/2

Full

Full

sl.

Gtr. I

mf P.M.

P.M.

The Intro section consists of three staves. The top staff is for Guitar II, featuring a series of notes with a 'rake' effect and a 'pull' technique, marked with a 1/2 time signature. The middle staff is for Guitar I, also featuring a 'rake' effect and a 'pull' technique, marked with a 1/2 time signature. The bottom staff is for the bass, showing a simple bass line. The section is marked 'Intro' and '(Drum fill)'.

E9

1/2

sl.

Full

2

3

(Gtr. II out)

rake 1/2

sl.

Full

trem. bar

(slow dive)

2

3

P.M.

P.M. ---

P.M.

P.M. ---

The main body of the song consists of three staves. The top staff is for Guitar II, featuring a series of notes with a 'rake' effect and a 'pull' technique, marked with a 1/2 time signature. The middle staff is for Guitar I, also featuring a 'rake' effect and a 'pull' technique, marked with a 1/2 time signature. The bottom staff is for the bass, showing a simple bass line. The section is marked 'E9'.

1st Verse
E9

'n' she knew bet - ter. — He want - ed her to - night, —
 Rhy. Fig. 1
 P.M. P.M. let ring -----

ah, and it was now or nev - er. He made her feel so—
(end Rhy. Fig. 1)

P.M. P.M. P.M. --- 1

Chorus

Chorus

F#m Bm A5 B5 E9

sad. —

Oh, Rhy. Fig. 2 whoa, whoa, Ja - mie's

P.M. P.M.

Musical score for "Cry in" by John Williams. The score is in G major (one sharp) and 4/4 time. It features a vocal line and a guitar line. The vocal line starts with "cry in" and "Oh, whoa". The guitar line includes a solo section marked "Full" and "sl.".

whoa, Ja - mie's cry - in'. Now, Ja - mie would - n't say, "All

(end Rhy. Fig. 2)

P.M. P.M. Full

2nd Verse
w/Rhy. Fig. 1 (1st 6 bars only)

E9

right," ah! She knew he'd for - get her. 'N' so they said good - night,

w/Rhy. Fill 1

ah! Oh, 'n' now he's gone for - ev - er. She wants to send him a let -

Pre-chorus

*Aadd2 Bm

G

Aadd2

Aadd2

Bm

G

Aadd2

ter, uh yeah, yeah, uh, just to try to make her - self feel bet - ter. It said,

Rhy. Fig. 3

let ring
w/flanger

*Bass plays A pedal.

Rhy. Fill 1

P.M. P.M.

A Bm G A Bm G A

"Gim - me, (gim - me a call - some - time,)" - but she knows - what that - 'll get her. -

(end Rhy. Fig. 3)

sl. (Flanger off)

Chorus
w/Rhy. Fig. 2 (1st 7 bars only)
E9

Oh, whoa, whoa, Ja - mie's cry - in'.

Substitute Rhy. Fill 2

Resume Rhy. Fig. 2

Oh, whoa, whoa, Ja - mie's cry - in'.

Bridge
Half time feel
C#m

Now, Ja - mie's been in love be - fore, (Ah.) and she knows what love is

mp let ring w/fingers

(s) 7 6 5 4

H 7 7 7 7 7 7 7 7 (7)

Rhy. Fill 2

C#m F#5 C#m D

for. (Ah.) It should mean a lit - tle, a lit - tle more (Ah.) than one night

sl. *let ring* *f*

*swell w/volume control.

E

stands. Whoo!

Guitar solo N.C.(E9)

let ring *Full* *semi-harm.*

Full *P.M.* *let ring* *Full* *P.M.*

1/2 Full *sl.* *1 1/4* *1/2 Full* *semi-harm.* *sl.* *1 1/4* *1/2 Full*

Pre-chorus
w/Rhy. Fig. 3
Aadd2

Bm

Substitute Rhy. Fill 3
G Aadd2

She wants to send him a let - ter, uh, yeah, yeah, just to

Resume Rhy. Fig. 3

Bm

G

Aadd2

A

Bm

try to make her - self feel bet - ter. It said, "Gim - me, (gim - me a call _
_ some - time,") _ but she knows _ what that - 'll get her. _ _ _

Chorus
E9

Oh, whoa, whoa, Ja - mie's cry - in'

Rhy. Fill 3

F#m Bm A5 B5

Out-chorus
E9

Oh, whoa, whoa, Ja - mie's cry - in'.

Gtr. Full rake Full Full Full

Gtr. I P.M. P.M. -- 4 P.M. 1/2Full sl.

Oh, whoa, whoa, Ja - mie's cry - in'.

Full sl. Full trem. bar (slow dive) 3

P.M. P.M. -- 4 P.M. 1/2Full sl. sl.

Oh, whoa, whoa, Ja - mie's cry - in'.

*(Two gtrs.)

Full

rake

Full

Full

Full

P.M.

P.M.---

P.M.

1/2Full

sl. sl.

*Doubled by Gtr. III (overdub).

sl. sl.

Oh, whoa, whoa, Ja - mie's cry - in'.

Gtr. II

Full

1/2

Gtr. III

rake

Full

1/2

Full

trem. bar (slow dive)

slack

slack

slack

slack

1/2Full

sl. sl.

P.M.

P.M.---

P.M.

1/2Full

sl. sl.

ATOMIC PUNK

49

Words and Music by
Edward Van Halen, Alex Van Halen,
Michael Anthony and David Lee Roth

Tune down 1/2 step:

⑥ = E \flat ③ = G \flat

⑤ = A \flat ② = B \flat

④ = D \flat ① = E \flat

Fast Rock $\text{♩} = 198$

N.C.

Intro



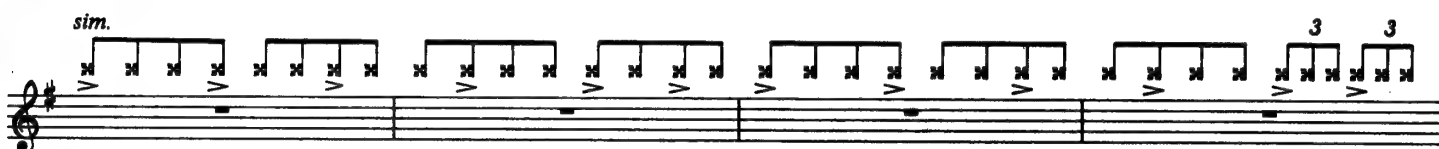
w/phaser

*Ride cymbal is struck.

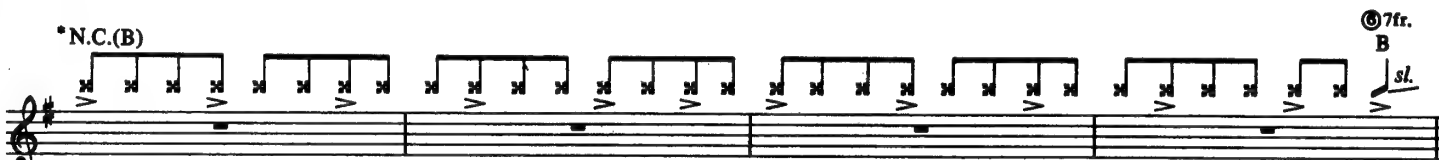
**Phaser (MXR Phase 90) set for slow sweep. Rub pickhand palm edge (pinky side) over bridge pickup while muting strgs. w/frethand.



sim.



*N.C.(B)



⑦fr.
B

*Bass enters. Gradual crescendo on B note.



1st Verse
D5

1st Verse
D5

I am a vic - tim of the sci - ence age, uh,

P.M.-----P P.M.-----P P P

*Quick trem. bar return to pitch while striking D5 chord.

E5 B5 D5 Em D5 B5

a child _ of _ the storm, _ _ _ _ _ whoa, _ _ _ _ _ yes. _ _ _ _ _

D5

I can't re - mem - ber when I was — your age. For me, —

Em

P

P.M. 4

7 2

5

P

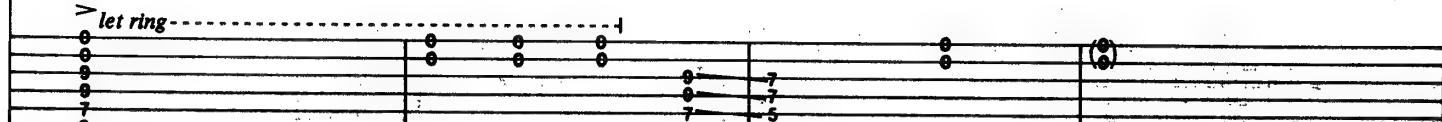
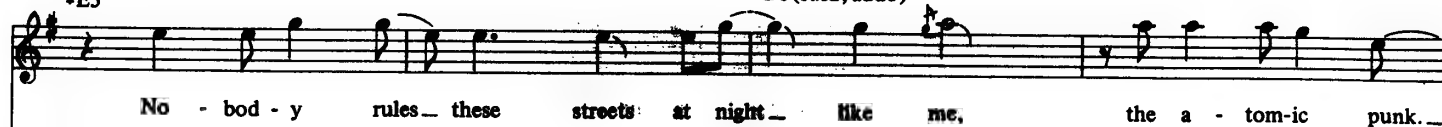
P

it says no more, no more.

Chorus

•E5

D5(sus2, add6)



*Bass plays E pedal.

N.C.

Em

E5

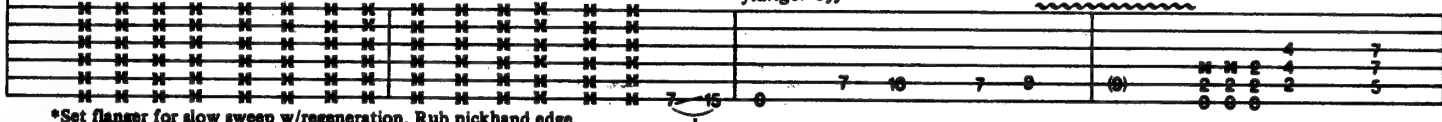
B5

D5

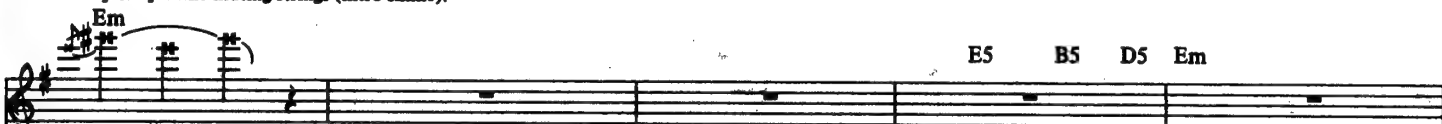


*w/flanger

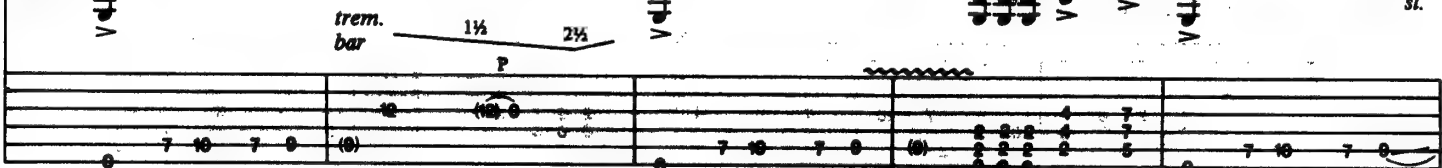
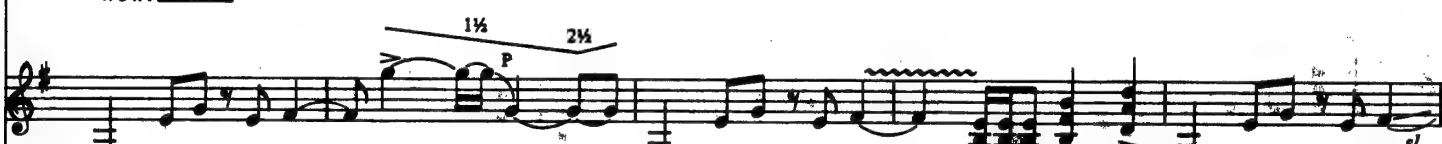
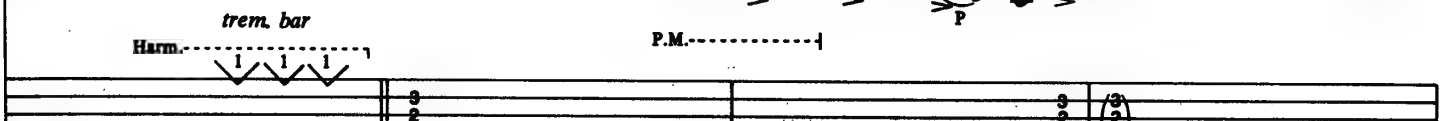
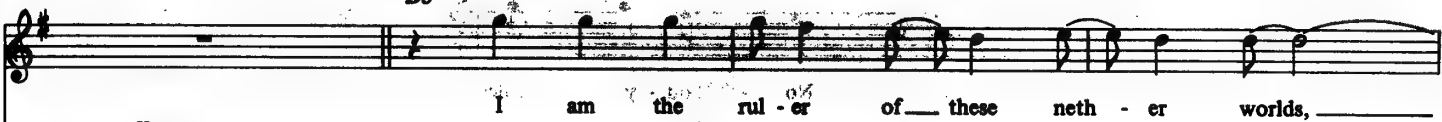
flanger off



*Set flanger for slow sweep w/regeneration. Rub pickhand edge over pickup while muting strings (intro simile).



Wow! _____

2nd Verse
D5

Em E5 B5 D5 Em

the un - der - ground. Whoa, —

P.M.-----

P P

0 0 0 0 3 2 0 0 (0) 7 10 7 9 (9) 4 7 5 0 7 10 7 9

P P

yes. On ev - 'ry wall and place, my fear - some name is heard.

Em E5 B5 D5 Em

Just look a - round, whoa, yes.

P.M. P.M. P P

P P

The musical score is presented in three systems. The first system features a vocal melody in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The melody begins with a half note E5, followed by a half note D5, and then a series of eighth notes: E5, F#5, G5, A5, B5, A5, G5, F#5, E5. The lyrics "No - bod - y rules — these streets at night —" are written below the melody. The second system continues the vocal melody, starting with a quarter note E5, followed by a quarter note D5, and then a series of eighth notes: E5, F#5, G5, A5, B5, A5, G5, F#5, E5. The lyrics "No - bod - y rules — these streets at night —" are written below the melody. The third system shows the vocal melody concluding with a quarter note E5, followed by a quarter note D5, and then a series of eighth notes: E5, F#5, G5, A5, B5, A5, G5, F#5, E5. The lyrics "No - bod - y rules — these streets at night —" are written below the melody. The guitar accompaniment is shown in two systems. The first system features a bass line in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The bass line begins with a half note E5, followed by a half note D5, and then a series of eighth notes: E5, F#5, G5, A5, B5, A5, G5, F#5, E5. The second system continues the bass line, starting with a quarter note E5, followed by a quarter note D5, and then a series of eighth notes: E5, F#5, G5, A5, B5, A5, G5, F#5, E5. The guitar accompaniment is shown in two systems. The first system features a bass line in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The bass line begins with a half note E5, followed by a half note D5, and then a series of eighth notes: E5, F#5, G5, A5, B5, A5, G5, F#5, E5. The second system continues the bass line, starting with a quarter note E5, followed by a quarter note D5, and then a series of eighth notes: E5, F#5, G5, A5, B5, A5, G5, F#5, E5.

D5(sus2, add6) N.C.

like me, the a - tom - ic punk.

let ring -----

sl. sl.

*w/flanger & echo

*Set flanger for slow sweep w/regeneration & echo for ambient effect. Rub pickhand along strings above pickup while muting w/frethand. Random harmonics are emphasized by flanger sweep.

Guitar solo
**N.C.(Em)

Ooh, (Scream:) ah!

Ow!

Full Full Full Full

w/phaser & echo

flanger off

Full Full Full Full

hold bend

trem. pick -----

*Chords implied by bass & lead gtr.

Full Full

3 3 3 3

1/4

8va

Full Full Full Full

1 1/4 1 1/4 1 1/4

*semi-harmonics.

(8va)

1 1/4 2

Full Full Full Full Full Full

loco

rake

Full Full Full Full

1 1/4 2

The image displays a page of musical notation for guitar, consisting of six systems of staves. The notation includes various musical elements and performance instructions:

- System 1:** Features a treble clef staff with notes, slurs, and accents. Performance markings include "sl.", "Full", and "let ring --". Fingering numbers (e.g., 5, 7, 4, 5, 2) are present below the staff.
- System 2:** Includes a section labeled "(B)". It contains triplets, slurs, and accents. A marking "trem. pick" is written above the staff. Fingering numbers continue below.
- System 3:** Shows more complex rhythmic patterns with slurs, accents, and a "semi-harm." (semitone harmonic) instruction. Chord symbol "B5" appears above the staff.
- System 4:** Starts with "N.C." (No Chords). It features a series of eighth-note chords marked with asterisks (*), followed by a "sim." (simultaneous) instruction. A marking "w/phaser" is included.
- System 5:** Continues the eighth-note chord pattern. It includes a circled "7fr." (7 fret) instruction and a "B" chord symbol. A vocal instruction "(Scream:) Yow!" is written below the staff.
- System 6:** Features a treble clef staff with notes and slurs. Chord symbols "Em", "B5", and "D5" are indicated. Harmonic markings "Harm." and "Harm. (8va)" are present.

The notation is dense with musical details, including various note values, rests, and dynamic markings, providing a comprehensive guide for the performer.

3rd Verse
D5

Em

I am the rul - er of these neth -

er worlds, the un - der - ground. Oh.

On ev - 'ry wall and place, my fear - some name is heard.

Look a - round, woh, yeah.

*Keep bar depressed while attacking E note w/rake. Quickly return to pitch.

Free time

F5

V

Fdbk. (8va)

Fdbk.

trem. bar

2

2

*Fdbk. fades out slightly as bar is dived 2 steps and returns when bar is brought back to pitch.

The musical score for "The Sound of Silence" features two staves. The top staff is in treble clef with a key signature of one sharp (F#). It contains a melodic line with eighth notes and dotted rhythms, accompanied by a wavy line labeled "vib. w/bar". Above the staff are markings for "Fdbk. (15ma)" and "E5". The bottom staff is in bass clef, showing a simple harmonic accompaniment with chords marked as (9), (9), (7), (9), (9), and (9) over a single note. A "sl." marking appears at the end of the bottom staff.

FEEL YOUR LOVE TONIGHT

57

Words and Music by
Edward Van Halen, Alex Van Halen,
Michael Anthony and David Lee Roth



Tune down 1/2 step:

- ⑥ = E \flat ③ = G \flat
- ⑤ = A \flat ② = B \flat
- ④ = D \flat ① = E \flat

Moderate Rock $\text{♩} = 135$

Intro N.C.(E7)

(Vocal:) Al-right
semi-harm. P.M. (both notes)

A5

1st Verse D/A A5 D/A N.C.(E7)

We're get - tin' fun - ny in the back of my car. I'm sor - ry, hon - ey, if I took you just a lit - tle too far, -

yes. — Uh, too, too far. — Uh, so I,

P.M. P.M. P.M. -- 4 P.M. P.M. P.M. P.M. P.M. -- 4 P.M. P.M.

(7) 5 4 3 2 1 (6) 4 3 2 1 (7) 5 4 3 2 1 (6) 4 3 2 1

D/A A5 D/A N.C.(E7)

I told the fel-las out be-hind the bar. So let me tell you, hon-ey, just how fine you are, —

(3) 2 1 (3) 2 1 (3) 2 1 (3) 2 1 (3) 2 1 (3) 2 1

yes. — I guess you are. — You see I'm beg-gin' you, please, —

P.M. P.M. P.M. -- 4 P.M. P.M. P.M. P.M. P.M. -- 4 P.M. P.M.

(7) 5 4 3 2 1 (6) 4 3 2 1 (7) 5 4 3 2 1 (6) 4 3 2 1

F#5 B5 N.C.(E7)

(Beg - gin' you, ba - by, beg - gin' on my bend - ed knees.) on my knees. Say - in' I —

P.M. ----- 4

(5) 4 3 2 1 (5) 4 3 2 1 (5) 4 3 2 1 (5) 4 3 2 1

*Hold B5 chord shape while tapping-on and sliding with R.H.

Chorus

— can't wait to feel — your love to - night. — Ooh! —

2nd Verse

Seen you driv - in' up and down my road. I tell you, hon - ey, you're the

N.C.(E7)

pret - ti - est girl I know, — yes. — Uh, that's for sure. —

A5

D/A

A

D/A

But, uh, bet - ter use it up be - fore it gets old. — No. I tell you, hon - ey, now you've

***Hold B5 chord shape while tapping-on and sliding with R.H.**

— your love to - night.) I can't wait to feel — your love to - night. (I — can't wait. I

3rd Verse

A/E D5 E5 A5 D/A A5

can't wait.) Who! Well, I been work-in' since - a ten of nine.

P.M. P.P.M. N.C.(E7)

I'll tell you, sug-ar, by mid-night I'll be fly'n',

fly-in' high. Who!

We'll hit the town. We'll have a hell of a time. I'll tell you, hon-ey, by

N.C.(E7)

morn - ing you'll be mine, — yes, — all mine. —

P.M. P.M. P.M. P.M. — P.M.

C

You know I'm beg - gin' you, ba - by. (Beg - gin' you, ba - by,

P.M. P.M. P.M. — P.M. P.M. P.M. —

F#5 B5 E5

beg - gin' on my bend - ed knees. I —

Fdbk. P.M.

Fdbk. pitches: F# & B

Chorus
w/Rhy. Fig. 1 (3½ times)
A/E D5/E

A/E D5 E5 A/E D5/E A/E D5 E5

— can't wait to feel — your love to - night. —
(I — can't wait to feel — your love to - night.) —

[illegible]

Rhy. Fill I (Gtr. II) (cont. in slashes) **A5**

The musical notation for "Rhy. Fill I (Gtr. II)" is written on a single staff. It begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody starts with a quarter rest, followed by a dotted half note G4, a quarter note A5, and a quarter note B5. Below the staff are two empty staves.

C#5 C5 B5 A5 ⑤open A A6 A5 ⑤open A A5

P.M. P.M.

Full Full Full 1/2 P 1/2 P 1/2 sl. Full Full trem. pick 3

Full Full Full 1/2 P P 1/2 sl. sl. Full Full 3

⑤open A A6 A5 ⑤open E E5 ⑤open E6 E E5 E5(type 2) E5 E5(type 2) E6 E5(type 2) E5 C5

P.M. P.M. P.M.

Full Full sl. 2 Full 1/4 sl.

Full Full 2 Full semi-harm. P P 1/4 sl.

sl.

sl. D5 B5 w/Rhy. Fill 2 E5

Full Full Full

semi-Fullharm. Full semi-harm. rake sl. Fdbk.

(0) (0) (4) (4) (4)

sl. Fdbk. pitch: F#

Rhy. Fill 2 B5 (Gtr. II out) E5

T sl. sl. sl. Fdbk.

T sl. sl. sl.

(4) (4) (4)

Fdbk. pitches: B & F#

LITTLE DREAMER

Words and Music by
Edward Van Halen, Alex Van Halen,
Michael Anthony and David Lee Roth

Tune down 1/2 step:

- ⑥ = E♭ ③ = G♭
⑤ = A♭ ② = B♭
④ = D♭ ① = E♭

Moderate Rock ♩ = 90

Intro
N.C.(Cm7)
(Band tacet)

(Gm7)

(Cm7)

(Gm7)

(Band in)
Cm7

P.M. - 4

(Vocal:) Sha.

P.M. - 4

Gm7

Cm7

Gm7

P.M.

1st Verse
Cm7

Gm7

They may talk a - bout you cold when you were — head - ed for the skies,

mf

P.M.

P.M.

Bb5 F5

but you were young and bold— and, ba-by, did - n't that change with a wink of your eye.—

sl. P.M.----- sl. P.M.----- sl.

Cm7 Gm7 Bb5

Now no one's talk - in' 'bout_ those cra - zy days_ gone by. No one talks a - bout_ the

P.M.----- sl. P.M.----- sl. P.M.----- sl.

Chorus Cm7 Gm7 Fm7

F5

times you cried. — (Ooh.) — Lit - tle dream-er. —

Full 3 P H

P.M.----- P.M.----- sl. Full P H

G Cm7 Gm7 Fm7

Uh, lit - tle dream - er. —

(Ooh.) —

Full P H Full P

trem. bar Full P H Full P

P.M.----- sl. Harm.----- sl. Harm.-----

2nd Verse
Cm7

Gm7

Harm. 2½ 1½ 1½ 1½

And then they went and they vot - ed you least like - ly to suc - ceed...

Rhy. Fig. 1

trem. bar

Harm. 2½ 1½ 1½ 1½

P.M. P.M.

Bb5 F5 Ab5

I had-da tell them, ba-by, you were armed with all you'd need. — Seems no one's talk - in' 'bout those (end Rhy. Fig. 1)

sl. P.M. P.M. P.M.

Eb5 Bb5 G5

cra - zy days — gone past. Weren't they a - mazed — when you were real - ly last? —

P.M. P.M. P.M. let ring

Chorus
Cm7 Gm7 Fm7

(Ooh.) — You are the lit - tle dream - er. —

f P.M. - 4 sl. H H sl. sl. H H sl.

sl. H H sl.

G Cm7 Gm7

You were... the lit - tie

(Ooh.)

Full 1/2 trem. bar hold bend 1/2 P.M. - 1 trem. bar P.M. - 1

Fm7 G *Cm7 Guitar solo

dream - er. Yeah, yeah.

3 sl. H P sl. Full 1 1/2 sl. Full Full w/echo & flanger

hold bend trem. bar

sl. sl. H P sl. Full 1 1/2 sl. Full Full

*Chords implied by lead gtr. & bass.

Gm7 Fm7 G

rake trem. bar

Full 1/2 1/2 Full

10 (10) (10) (10) Full

Cm7 Full Gm7

rake trem. bar

Full 10 (11) (11) Full

10 (10) (10) (10) Full

3rd Verse
w/Rhy. Fig. 1
Cm7

Yeah, they talk a - bout you cold when you were head - ed for the skies,

but you were young and bold — and, ba-by, did -n't that change with a wink of your eye. —

Ab5 w/Rhy. Fill 1 Eb5 Bb5 G5

Seems no one's talk - in' 'bout_ the cra - zy days_ gone past. Weren't they a - mazed_ when you were real - ly last?_

Chorus
Cm7

[illegible]

Rhy. Fill 1

Handwritten musical notation for a Rhythm Fill 1. The notation is written on a single staff in treble clef, with a key signature of one flat (Bb). The fill consists of three measures of eighth-note chords. The first measure is Eb5, the second is Bb5, and the third is G5. The bottom staff is a guitar fretboard diagram with six strings. It shows the fretting for the chords in the top staff: Eb5 (E4, Bb4, G4, F4), Bb5 (Bb4, G4, F4, Eb4), and G5 (G4, F4, Eb4, D4). The diagram includes slurs, accents, and a 'let ring' instruction. The first two measures are marked 'P.M.' with a dashed line and a bar line. The third measure is marked 'P' and 'let ring' with a dashed line and a bar line. The final measure is marked 'P' and 'let ring' with a dashed line and a bar line.

G Cm7 Gm7
 (Ooh.) Lit - tle dream-
 P.M. - 4
 *semi-harm. sl. H sl. sl.
 Fm7 G Cm7
 er, yeah. Oh.
 (Ooh.)
 Full 1
 hold bend trem. bar
 Full
 P.M. 4
 Gm7 Fm7 G
 lit - tle dream - er.
 Full Full 1 1 1
 hold bend trem. bar
 Full Full 1 1
 rake
 sl. sl.
 Cm7 Gm7
 Free time (Band tacet) Fm
 Lit - tle dream-er.
 (Ooh.)
 P.M. - 4
 *ppp mp Fdbk.
 *Swell-in with volume control. Fdbk. pitch: E₄

ICE CREAM MAN

Words and Music by John Brim



Acous. gtr. tuned to open E \flat (open E tuned down 1/2 step):

⑥ = E \flat ③ = G \flat

⑤ = B \flat ② = B \flat

④ = E \flat ① = E \flat

Moderately fast Blues $\text{♩} = 176$

Triplet feel ($\text{♩} = \text{♩} = \text{♩}$)

Band tacet

E7

Intro

Acoustic gtr. (David Lee Roth)

(Spoken:) Dedicate one to the ladies... Now,

1st Verse

E

A

E7

E

sum-mer-time's here, babe, need some-thin' to keep you cool...

Ah, now,

Rhy. Fig. 1

A

E7

E

sum-mer-time's here, babe, need some-thin' to keep you cool...

Bet-ter look...

B A 3 E7 5 E5 B 3

— out now_ though, Dave's got some-thin' for you._ Tell ya what it is._ I'm your

(end Rhy. Fig. 1)

let ring

Chorus
w/Rhy. Fig. 1

E A E7

ice cream man,_____ stop me when I'm pass - in' by._____

E 3 A E7

Oh, my, my, I'm your ice_ cream man,_____ stop me when I'm pass - in' by._____

E B A 3

See now, all my fla - vors are guar - an-teed to_____ sat - is -

2nd Verse

E B E7

fy. Hold on a sec - ond, ba - by. I got good lem - on - ade, ah, dix - ie cups,_____

sl.

E A 3

all fla - vors and push-ups_ too_ I'm your ice_ cream man, ba - by, stop me when I'm pass - in' by._____

E7 E B

See now, all my fla - vors are guar -

A E B E

an - teed to sat - is - fy. Hold on, one more. Well, I'm

3rd Verse
w/Rhy. Fig. 1

Substitute Rhy. Fill 1
E7

E A

u - sual - ly pass - in' by just a - bout e - lev - en o' - clock. Uh, huh, I

Resume Rhy. Fig. 1

E A E B A

nev - er stop. I'm u - sual - ly pass - in' by just a - round e - lev - en o' - clock.

E7 E B A

And if you let me cool you one time, you'll be my reg - u - lar stop.

Rhy. Fill 1

Band in B *Elec. gtr. (Eddie Van Halen) D ⑩10fr. E ⑤open E 4th Verse

E

Al - right, boys! I got good lem - on - ade, ah,

8va - -

*Standard tuning (tune down 1/2 step).

⑩12fr. E ⑤open E 2fr. F# 3fr. G 4fr. G#

dix - ie cups, all fla - vors and push - ups too. I'm your

A5 A6 A5 A6 A5 A6 A5 A6 E E5 E6 E E5 E6 E5

ice cream man, stop me when I'm pass - in' by.

E6 E5 ⑤open E B5 B6 B5 B6 A5 A6 A A5 A6 ⑤open E E5

See now, all my fla - vors are guar - an - teed to sta - is - fy.

E6 ⑤open E E5 ⑤open E B5 B6 B5 ⑩10fr. D Rhy. E5 E6 E5 E6 A5

Yes! I'm your ice cream man, stop

A6 ⑤open A A5 ⑤open E E5 E6 E5 ⑤open E E5 VII E6 VII E5 VII A5

me when I'm pass - in' by. I'm your

A6 A5 A6 A5 A6 ⑤open A A5 ⑤open E E5 VII E6 VII E5 VII ⑤open E E5 VII

ice cream man, stop me when I'm pass - in' by.

8va - -

The musical score for 'The Rose Tree' is presented in two systems. The first system features a treble clef and a key signature of one sharp (F#). The melody is written on a single staff, with lyrics 'A P E' above it. The music includes various ornaments such as slurs, trills, and grace notes, and is marked with 'sl.' (slur) and 'P' (piano). The second system continues the melody on a single staff, with lyrics 'The Rose Tree' above it. This system also includes ornaments and is marked with 'sl.' and 'P'. The score concludes with a double bar line.

[illegible]

Musical score for the piece "I'm your". The score is written for a single melodic line on a treble clef staff. The key signature is one sharp (F#), and the time signature is 3/4. The piece is divided into four measures, each labeled with a letter above the staff: B, A, E, and B. The melody is characterized by frequent triplets and slurs. The lyrics "I'm your" are written below the staff, aligned with the final measure. The score concludes with a double bar line and a fermata.

*Bend B stg. and snag G stg. under it, bending it approx. 2 steps also. Full

I'm your

Chorus

w/Rhy. Fig. 2 (1st 9 bars only)

w/Rhy. Fig. 2 (1st 9 bars only)

E5 E6 E5 E6 A5 A6 A A5 E E5 E6 E5 E E5VII E6VII E5VII A5 A6 A5 A6A5

ice cream man, stop me when I'm pass - in' by. I'm your ice cream man,

stop me when I'm pass - in' by. They say all my fla - vors are guar -

an - teed to sat - is - fy! One time, boys! Overdubbed gtr. I'm your

let ring - - - - -

ice cream man. I'm your ice cream man! B - b - b - b -

*Press hand into bass stgs. w/raking motion.

*Press hand into bass stgs. w/raking motion.

Fill 1

Overdubbed elec. gtr. $\frac{1}{2}$ P

sl. 3

$\frac{1}{2}$ P

sl.

The musical score for "Baby" by The Beatles is presented in three systems. The first system shows the vocal melody in treble clef with lyrics "b - b - b - ba - by!" and "Ah, my, my, my!". Above the staff are guitar chords: A6, A5, E (marked "open"), E5vii, E6vii, E5vii, E (marked "open"), E5vii, E6vii, E5vii, and a triplet of eighth notes marked "sl.". The second system continues the vocal melody with lyrics "Full" and "1/2 P". It includes performance instructions "sl.", "slow release", and "trem. bar". The third system shows the piano accompaniment in treble clef, with fingerings (17), 12, (12), 9, 11, (11), 9, (9), 3, 3, and 2 1/2. The score is written in G major (one sharp) and 4/4 time.

Free time

B5

A5

All my fla-vors are guar-an-tee _____ to sat-is-uh -

In time ♩. = 60
(Drum fill) N.C.

fy. Ow! _____

poco rit.

sl. *rake*

sl. *rake*

7 7 5 6 4 4 3 (6) 2

10 12

[illegible]

ON FIRE

Words and Music by
Edward Van Halen, Alex Van Halen,
Michael Anthony and David Lee Roth

Tune down 1/2 step:

⑥ = E♭ ③ = G♭

⑤ = A♭ ② = B♭

④ = D♭ ① = E♭

Fast Rock ♩ = 182

Intro E5 D5 C5 D B

f

pick slide flanger on

pick slide

E5 D5 C5 D (B) 1½

f

flanger on

flanger on

trem. pick (steady gliss.)

**sl.*

**Slide up G stg. in steady gliss. while trem. picking.*

(Band tacet)

Full 1½ 1½ 1½ 1½

hold bend

Full 1½ 1½ 1½

flanger on

Harm. (8va) Harm. (8va) Harm. (8va) Harm. (8va)

Harm. Harm. Harm. Harm.

14 *sl.* 7 *sl.*

(Band in) N.C.(Em) D5 (Em) A5

f

flanger on

flanger on

trem. pick (steady gliss.)

**sl.*

**Slide up G stg. in steady gliss. while trem. picking.*

(Em) D5 Em7 A5

Turn—

Harm. (8va)

P.M. ---| sl. P.M. Harm. ---|

1st Verse

(E) D5 G5/D

your ra - di - os on. I'll a be - a right

P.M. ---| sl. P.M. ---| H sl. P.M. ---| P.M. ---| P.M. ---| all notes vib.

sl. sl. sl.

(Em) D5 (Em)

there. Yes, I will.

flanger on pick slides (steady gliss.)

P.M. ---| sl. 1 1/2

sl. 1 1/2

A5 (Em) D5

Turn me up real loud.

flanger on

P.M. ---| sl. P.M. ---| sl. P.M. ---| P.M. ---|

sl. sl. sl. sl.

The musical score is divided into three systems. The first system shows the vocal melody with lyrics "I'm in your ears, ah." and guitar accompaniment with chords G5/D and (Em). The second system continues the vocal melody and includes piano accompaniment with markings "P.M. ---" and "all notes vib.". The third system shows the piano accompaniment with fingering numbers and a final melodic line with a "sl." marking.

[illegible]

Pre-chorus

G6 F#5 D6 C#5

'N' I'm hang - in' ten now, ba - by, _____ as I ride your son-ic, _____

P.M.| P.M.|

let ring -

The musical score for "Good God, y'all" consists of three staves. The top staff is a vocal line in G major (one sharp) with lyrics "ooh, wave." and "(Spoken:) Good God, y'all." The middle staff is a guitar lead line, featuring a D5-C#5-D5 bend and a sl. (sustained) marking. The bottom staff is a guitar rhythm line, featuring a 7/8 time signature and a key signature of one sharp. The rhythm line includes a P.M. (Palm Mute) marking and a sl. (sustained) marking.

Chorus
*G/E D/E A/E

Voc. Fig. 1 ----- G/E D/E A/E

I'm on fi - re. _____ I'm on fi - re. _____

** (w/echo ambience)

2

2

*Bass plays E pedal.
**Pluck chords w/fingers.

To Coda

G/E D/E A/E G/E D/E A/E

I'm on fi - re. _____ I'm on fire. _____

(echo off)

sl.

12

Bridge
F#5

G6 Csus2 Bsus2 F#5 G6 Csus2 Bsus2

Oh, — yeah. —

P.M. --- P.M. --- P.M. --- P.M. ---

2

2

F#5 G6 Csus2 Bsus2 F#5 G6 Csus2 Bsus2

One time. —

P.M. --- P.M. --- P.M. --- P.M. ---

2

2

sl.

N.C.(F#5) (G) (C) (B) (F#5) (G) (C) (B)

Fi - re.

P.M.-----

(F#5) (G) (C) (B) (F#5) (G) (C) (B)

Fi - re. Fi - re.

P.M.----- P.M.-----

Guitar solo
*(F#5)

(G) (C) (B) (F#5) (G) (C)

P.M.----- P.M.-----

*Chords implied by bass.

(B) (F#5) (G) (C) (B)

P.M.-----

(Band tacet)
(Drums:)

(Band in)

(Em)

Who! —

3 3 3 3

H P H P H P

sl.

P.M. 4

H H

12 14 10 12 14 10 12 14 10 12 10 12 10 12 10 12

H P H P H P H P

sl.

A5 (Em)

D5 (Em)

(Scream:) Yeow! —

sl.

P.M. ... 4

P.M. ... 4

D5

sl.

Em7

A5

sl.

Ah — ha —

Harm. (8va)

sl.

3

Harm. (8va)

Harm.

12 12 5 7 5 5 7

7 7 5 5 12 (0) 7 6 5.7 5.7 5.7 5.7

sl.

Who! Who!

sl.

5.7 5.7 5.7 5.7

5.7 5.7 5.7 5.7

sl.

(Em) D5 sl (Em7) sl G6 F#5

(Scream:) heads. Ah!

P.M. ----- 1

H P H P H P H P T sl P H P T sl P H P T sl P H P T sl T

12-15 12-15 12-15 12-15 12-17 M-12-15 12-17 M-12-15 12-17 M-12-15 12-17 T sl T

7 7 5 14 9 2 2 4 14 9 2 2

G/E D/E A/E

Coda

w/Voc. Fig. 1 (till end)

Ow!

F.M.

G/E D/E A/E

Whoo! Whoo! Whoo!

F.M.

G/E D/E A/E

Whoo! (Siren voc. effect) Whoo!

Begin fade

F.M.

G/E D/E A/E

Repeat and fade